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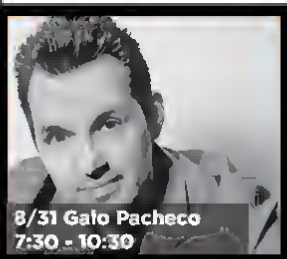

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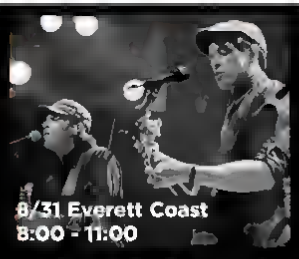

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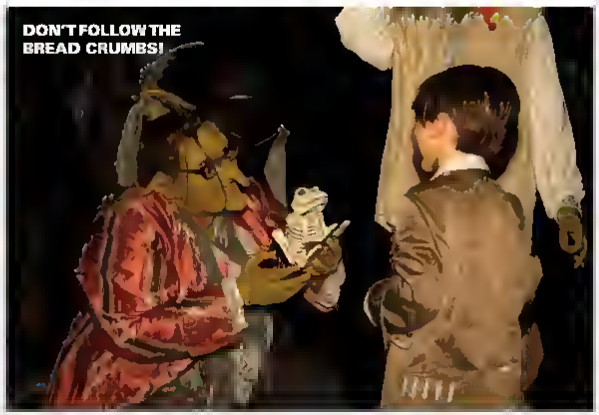

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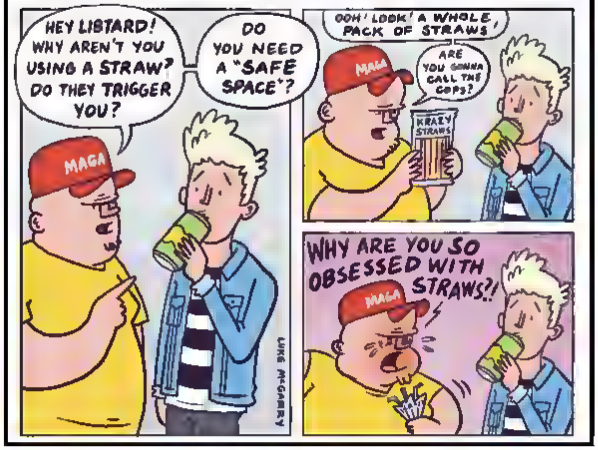
ORANGE FEATHERS »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from the secret files of Max Cannon

Sweetheart, I don't want you going outside right now. That thunder's getting louder.
But Mom...I feel bad to take care of something out in my treehouse.
I don't think it's a very good idea to be up in a tree during a lightning storm.
Yeah, but.
Ma hulls, young man. If you're thinking of trying to bring your cat Puffy back to life with a lightning bolt you can just forget it.
I don't wanna bring him back to life. I just wanna tie him to the final bite. I built some pipe bombs.

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Serialized

New podcast highlights lingering mysteries in a pair of 2010 OC murders

RICHIE BECKMAN

While digging into one of Southern California's most bizarre double-murder cases, investigative journalist Linda Sawyer answered her phone in 2015 to hear the voice of Daniel Wozniak, the killer.

A veteran of ABC, MTV, CBS, FOX, PBS and HBO as a producer/writer, Sawyer—as most crime reporters would—felt a mix of apprehension and excitement. Wozniak's gruesome May 2010 acts grabbed national news coverage, including a *Dr Phil* broadcast, but he was not a serial killer or a hitman. Friends described the tall, husky community-theater actor as a "goofy" clown intent on winning laughter, backslaps or applause, but never as a future homicidal maniac.

»R. SCOTT MOXLEY

Nonetheless, Wozniak proved that, at least on a single day in his life when he was broke and desperate to impress his demanding fiancée, he could commit unthinkable crimes. Lost in the wake were his friends Samuel Herr, 26, and Julie Kibuishi, 23, two popular classmates at Coast Community College in Costa Mesa. Herr had been decapitated, his body dismembered and portions of his corpse scattered in a Long Beach park days before being discovered. Kibuishi's execution and possible sexual assault in Herr's bedroom was meant to explain why he'd disappeared.

Wozniak's motive for the carnage? Having spied Herr's ATM pin number, he planned a raid on the former combat soldier's substantial savings account to pay for his upcoming honeymoon cruise.

Despite the horrific circumstances, the case became a fading memory for the public at large beginning two and a half years ago, when prosecutor Matt Murphy convinced a jury to permanently place the defendant in San Quentin State Prison.

But Sawyer couldn't let go. The murders became a journalistic obsession. "This [story] has it all: intrigue, greed, lust, love, jealousy and, of course, a [blackmail] sex tape with an old flame who came back into Dan's life for one last fling," she explains on *Sleuth*, her new iHeartRadio Original true-crime podcast.

It's compelling work. The show educates even people like me, who attended Wozniak's emotional trial in Orange County Superior Court. New episodes, as many as 10 or 12, are set to be released every Wednesday.

"My investigation only grew deeper," she tells her inaugural Aug. 29 audience about what happened after a steel door locked Wozniak in a death-row cell. "Why? Because I suspected there were other accomplices that were walking free—accomplices that the courts knew about, that the police knew existed—and I had to find out why they weren't being charged. I wondered, 'What kind of justice is this for the victims' families?'"

Her suspicions aren't wild speculation. Several years before the trial, Steve Herr assured me Wozniak did not act alone against his son and Kibuishi. He was more than positive. He angrily couldn't accept that other suspects had not been charged for the murders. And, at one point, Sawyer and Herr had a surprising backer: Wozniak.

Though insisting during police interrogations he was solely responsible, Wozniak dropped a bombshell to Sawyer in a call from the Orange County Jail. "He told me one of his victims, Julie, was supposed to be killed while he was still performing onstage," she recounts during the podcast. "So, who was supposed to carry out that murder [while Wozniak supposedly had an alibi]? I had to find out."

Rachel Buffett—a crafty former Disneyland princess, as well as Wozniak's acting partner onstage and fiancée during the killings—comes under Sawyer's intense scrutiny. Buffett is presently fighting charges of accessory after the fact for allegedly lying to detectives. She claims a pathological liar duped her, that she's innocent of any crimes and now lives with an unfair public stigma.

But *Sleuth* rejects that glossy self-portrait. Sawyer's investigation found that a "pre-Rachel" Wozniak was seen as "this happy-go-lucky theater geek" who "didn't really do too much of anything that didn't make his parents proud." Once in the relationship, however, he changed, according to Sawyer, who claims the couple's lifestyle "included stealing, lying, cheating and conning people out of money."

She also notes that an in-custody, pre-trial Wozniak, unaware he was speaking with prolific Orange County Sheriff's Department (OCSD) informant Fernando Perez, reported that Buffett encouraged the murder plot, allegedly saying something akin to "Do whatever you have to do to make us happy." Perez memorialized the information in once-hidden OCSD files that surfaced during the county's jailhouse-snitch scandal.

There are multiple jaw-dropping moments in Sawyer's podcast, but perhaps none is more riveting than a recorded call between the couple after the arrest.

Buffett: Hi, baby!

Wozniak: [*weeping*] Baby, where are you?

Buffett: [*elsewhere at the police station, but apparently anxious to learn if he'd implicated her*] I'm here still. They won't let me see you because you already told them.

Wozniak: No! No! No!

In another call, an annoyed Buffett, who repeatedly cautioned that their calls were being recorded by police, swiftly interrupted her fiancé when he began to talk about her knowledge of "something bad" involving Sam Herr.

Sawyer advised her audience, "This odyssey I've been on for the last two years has not only been about answering the questions for me on a personal level, but, more important, helping these victims' families, helping them understand what really happened to their loved ones, hoping that the rest of the people involved are found guilty of the crimes they committed as well. Because it wasn't just Daniel Wozniak. It just wasn't."

She is not alone in her view.

"There's no doubt in my mind [Rachel] might be the mastermind in this whole thing and Dan is just taking the hit on his own," Mike Cohen, a Costa Mesa detective who worked on the investigation, told *Sleuth*. "There's no statute [of limitations] in homicides. So, we have one guy in prison right now on death row. There's still plenty more room for others to follow."

RSCOTTMOXLEY@OCWEEKLY.COM

My Man Manafort

» MATT COKER

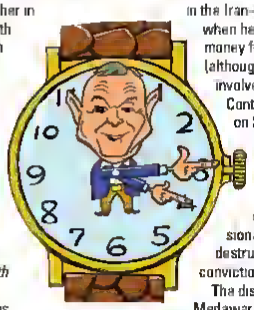
Because of the multiple felony convictions of Paul Manafort, Representative Dana Rohrabacher (R-Putin's Slime Bucket) says he will donate to a local charity the $1,000 Donald Trump's former campaign manager donated to the congressman in 2013.

The timing filled Harley Rouda, the Democrat facing Rohrabacher in November's race for the 48th Congressional District, with rhetorical questions.

"Why did Dana sit on the contribution for *five years* and is only willing to give it back now that Manafort is a convicted felon?"

"Will Dana also give back all contributions that he may have received from convicted felons?"

"Will Dana be donating Manafort's contribution *with interest*?"



ROB AUL

"And, most important, does Manafort's contribution have any connection to the ongoing FBI investigation of two alleged Russian operatives—*an investigation that Dana is deeply entwined in*?"

As of press time, Rohrabacher's office has only answered that their boss is fulfilling a pledge to make the donation to "a well-known someone."

Shortly before a jury in a Virginia federal court found Manafort guilty of multiple counts of tax fraud on Aug. 21, Rohrabacher described the defendant to the *Los Angeles Times* as "an old friend" that he first met when both were campaigning for Ronald Reagan's 1980 presidential bid.

While working as a Reagan speechwriter, Rohrabacher became pals with then-College Republicans chairman Jack Abramoff. The friendship lasted through Abramoff's career as a lobbyist, and Rohrabacher stuck by that old pal even after he was convicted of influence peddling in 2006 and sent to federal prison.

It was while with the Reagan administration that Rohrabacher met then-Marine Colonel Oliver North, who was a central figure in the Iran-Contra scandal in 1986, when he helped Rohrabacher raise money for his first bid for Congress (although it apparently did not involve arming Iranians, funding Contras and/or dumping crack on South Central Los Angeles). North was convicted in 1989 of accepting an illegal gratuity, aiding and abetting in the obstruction of a congressional inquiry, and ordering the destruction of documents. The conviction was later overturned.

The disclosure that Joseph M. Medawar paid Rohrabacher $23,000 for a 30-year-old screenplay came amid the movie producer's 2005 arrest for running a scam in which $5.5 million raised from investors for a TV show was actually spent on personal expenses, including a $40,000 per-month Beverly Hills mansion. In 2006, Rohrabacher returned the $23K, and Lebanon-born Medawar pleaded guilty to conspiracy to commit mail fraud and income-tax evasion. He eventually served 45 months behind bars.

With old pals like these, who needs criminals?

Got Dana Watch fodder? Email mcoker@ocweekly.com.

HeyYou!

» ANONYMOUS

Don't Share Your Junk

ROB AUL

A group of friends and I met you on a Tuesday night in Sunset Beach. We didn't *want* to meet you, but you insisted. We were in celebration mode, and Turc's was the last place open for a nightcap. It seemed like you'd been there for a while based on how wasted you were, but my friends and I decided to look past it. (We've all been there, how can we judge?) In the spirit of a good evening, we exchanged numbers with unrealistic plans to *smoketh le herb* "one day" in the future. But then you decided to send us a picture of your old, repulsive phallus at 8 a.m. the next day. I just have one question: WHAT THE FUCK IS WRONG WITH YOU, YOU BORDERLINE FUCKING PEDOPHILE?! Please, for the love of Christ, go to Alcoholics Anonymous, the dentist and a psychiatrist. You need a lot of help. And DON'T EVER send a woman—or anyone, for that matter—a dick pic again.

HEY, YOU! Send anonymous thanks, confessions or accusations—changing or deleting the names of the guilty and innocent—to "Hey, You!" c/o *OC Weekly*, 18475 Bandilier Circle, Fountain Valley, CA 92708, or email us at letters@ocweekly.com.

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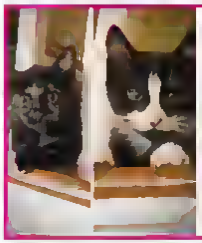

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The Great Escape

HOW ORANGE COUNTY'S TIKI BARS OF THE PAST AND PRESENT HELP YOU TO FORGET ABOUT YOUR BORING LIFE

By Taylor Hamby

Standing on what was a quiet orange grove more than half a century ago is a small faux grass hut. A diverse crowd gathers outside: tourists wearing mouse ears, children savoring the sweet tang of a frozen pineapple-flavored treat. Tiki enthusiasts drink in all the details of one of the last remaining sites of the Polynesian cultural phenomenon that popped up in the United States in the 1950s.

For the past 55 years, the hut has been home to the Enchanted Tiki Room, a small tropical oasis within Disneyland. The indoor attraction offers a short respite from the amusement park's long lines and the summer heat. It was originally planned to be an interactive dinner show, with the use of Audio-Animatronics, the voices of Wally Boag (of the *Golden Horseshoe Revue*) and Thurl Ravenscroft (voice of Tony the Tiger), and an infectious theme song written by the Sherman Brothers (who wrote the theme for It's a Small World, as well as songs from *The Jungle Book*). But when Walt Disney realized the show was so entertaining guests wouldn't want to leave, he changed direction at the last minute. Dining tables were removed, and the chairs were rearranged to face the center of the room.

"It's got that vibe, you know? You go in, and you're transported to this complete world," explains Josh Agle, a pop artist better known as Shag, who grew up in Hawaii but moved to Orange County in the '80s. "Just the music of the place and just how well it's put together ... The other thing I like about it [is] it hasn't been changed at all since 1964. That's the only attraction in Disneyland that is identical to the way it was when it opened."

Sadly, it's the exception in a once-flourishing tiki paradise. Only two legit tiki bars remain in OC: Trader Sam's Enchanted Tiki Bar outside the Disneyland Hotel and the reopened Royal Hawaiian in Laguna Beach. The closing of Don the Beachcomber in Sunset Beach had tiki fans dropping tears into their mai tais in April. It shuttered thanks to redevelopment plans just days after celebrating its 10th anniversary with two back-to-back sold-out shows; owner Deba Wu Snyder is still looking for a new location.

"It's too bad," says Spike Marble, lead singer of the Hula Girls and owner of his own home tiki bar, which has been the scene of many backyard parties and photo shoots. "There's a million clubs that don't matter because of the lack of history or the look of them. Don the Beachcomber was a really special place; it was a place where people celebrated, had birthdays and special memories. We're losing more than just a restaurant."

But tikiphiles need not despair, as the culture of tiki bars has been making waves. Beer Belly in Long Beach recently opened TikiTiki behind its western wall, every Thursday through Sunday, you can order a delectable Frozen Bird or rum daiquiri. Even Coachella had a hidden tiki bar.

The rising tide of tiki fever since the mid- to late 2000s is a byproduct of the need to escape with as much regularity as the wave of economic and political uncertainty tends to hum out the masses. Its timeless cool has a way of erupting like a volcano every few years. "It's such a weird, little arcane area of interest, you know?" Shag says. "But every year, Tiki Oasis sells out faster, and every year, another tiki convention or gathering is established somewhere in the United States. So, apparently, people are into it and more people are discovering it."

The Great Depression had been dragging Americans down its dusty daily doldrums for almost 10 years by the time Christian's Hut, arguably Orange County's first example of a tiki bar, opened on the sands of the Balboa Bay in the late 1930s. The economic devastation of a nation, coupled with news of yet another world war brewing in Europe, made Americans yearn for life in color.

Hollywood's main export to a weary world was extravagant escapist films in hold Technicolor such as *The Wizard of Oz* and *Gone With the Wind*. It's no coincidence these blockbusters took place in lands and times far, far away from what was then reality.

Though the 1935 Best Picture Oscar winner *Mutiny on the Bounty* was set on the island of Tahiti, it was filmed on Catalina. A bar named Christian's Hut (after star Clark Gable's character Fletcher Christian) was set up for the thirsty cast and crew. It also became a celebrity destination, luring the likes of famous Newport Beach-dwelling yachtsmen John Wayne and Humphrey Bogart.

When filming for *Mutiny* wrapped, Christian's Hut pulled up anchor and followed its stars to the mainland, docking at Balboa Bay in Newport Beach. This watering hole gave the world the

» CONTINUED ON PAGE 10

goofiest thing in modern tiki lore. Little is known about "The Goof on the Roof," a giant statue of a tribesman in a headdress and baring crooked teeth, but the funny-looking fellow was a staple of the Balboa skyline as he sat on Christian's Hut for several decades. (He ran be seen today on Shelter Island in San Diego, atop the two-story, historic Bali Hai restaurant, which started in 1953 as the Hut, a spin-off of Christian's Hut.)

Christian's Hut billed itself as Tahitian-themed, but offered mostly coastal American fare, including its specialty pit-roasted prime rib ("made from our Chinese oven," according to a vintage menu), and a bounty of traditional tiki cocktails such as the Dr. Funk and Singapore Sling. There were also punchy takes on the new craze of tropical island-inspired cocktails popping up at nightclubs Don the Beachcomber and Trader Vic's, who took the term "dining experience" to bold new places.

"It is as famous for its informal hospitality as it is for its magnificent view of Balboa Bay," explained one vintage cookbook of Christian's Hut's Pitcairn Salad Dressing. By "informal hospitality," one wonders if the author is referring to the bar's infamous way of booting ruffians. Bouncer Don Vaughn was known for picking up troublemakers, carrying them to the end of the pier that sat just outside the bar's door, and dropping them into the Pacific Ocean.

The success of Christian's Hut led to its expansion to locations including Laguna Beach (off Pacific Coast Highway) and Corona Del Mar (at the Jamaica Inn), even a short-lived spot in Honolulu. To accommodate the influx of high-caliber tourists, the Victor Hugo Inn (now Las Brisas restaurant) opened in 1938. Within those walls, OC's next legendary tiki establishment was dreamed up: the Royal Hawaiian. Francis Cabang and a fellow co-worker at the inn established the Royal Hawaiian across the street in 1947. Inspired by his years of canning pineapples in Hawaii, Cabang, a Filipino immigrant, decorated the island-themed restaurant with tikis made by well-known carvers Milan Guanko and Andres Bumatay.

The Lapu Lapu (a potent potion of light and dark rums and passionfruit and orange juices) was the star of the cocktail menu.

"There's a story that there's a ghost here," says Hasty Honarkar, who now co-owns the Royal Hawaiian. The owners and staff like to believe one of the original bartenders loved the place so much that he decided to stick around. "He must have really been passionate about the Lapu Lapus!" Honarkar adds.

Among a forest of palm plants, the restaurant's large neon sign lit the Laguna Beach skyline for several decades, announcing it as a Hawaii-away-from-Hawaii. At the time of its opening, America was hungry to shake of the shackles of ration cards and war-relief efforts and ready to kick off a boom of businesses, babies and bars.

As the 1950s dawned, America looked to the skies for the promise of the future and across the Pacific for adventure. Orange County was slowly ripping out its roots as an agrarian county, one citrus tree at a time. Rumors began circulating that a famous animator was looking to buy land for a hold, strange new project in the heart of the county.

When Jack Dutton (who would later serve as the mayor of Anaheim) heard that Walt Disney was sniffing around Anaheim's orange groves, reportedly with the idea of turning the acreage into some sort of an amusement park that would feature lush tropical lands and robotic jungle animals, he thought he could beat old Walt to the Hawaiian punch.

Dutton and his wife, Dorothy, already had a veritable menagerie of exotic animals in their home, the most famous of which—Jerry, the human-like chimpanzee—was like a son to the Duttons and the star of the Anaheim tourist attraction they built in 1952. Dutton's Jungle Gardens featured a zoo, the A-framed Akua Motor Inn with its sky-high midcentury signage, and the Palms restaurant.

It was one of the few ritzy restaurants in the city at the time, where patrons dined on filet mignon among tropical foliage and palm trees bursting through the roof. "An exciting new pleasure of dining amidst the tropical splendor of a very realistic jungle," explains one advertisement found in a 1955 Anaheim phone book. The joint was frequented by stars such as singer Eartha Kitt and Disney himself when he needed to get away from the stresses of building his empire.

But, according to Dutton, the real attraction was Jerry. Every morning, Jerry would wake up in the Duttons' apartment above the restaurant, dress and groom himself, then go to the dining area. He'd place his breakfast order with the waitress, flip through the morning paper, and, when his food came, tuck a napkin into his shirt and eat with a knife and fork.

Behind the bar of the Palms was Ray Buhen, the legendary mixologist who worked at the original tropical bar in Los Angeles (Don the Beachcomber) in the '30s and in '61 opened the Tiki Ti, which is still operational.

But when Disneyland opened in 1955, Jerry the Chimp was replaced as the mammal mascot of Anaheim by Mickey Mouse. What Dutton originally saw as the Jungle's one-up on Disneyland became Dutton's Jungle Gardens' downfall. Live animals were costly to keep in captivity and sometimes even dangerous; Dutton lost half a finger after a brutal bite from "Big Joe," one of his apes. "I always told Walt he was smarter than me," Dutton says. "He made his animals animated, I had to feed mine."

While the masses flocked to the new Anaheim adventure, attendance dropped at Dutton's Jungle Gardens, which was forced to shut its doors by the 1960s, at the pinnacle of tiki's popularity. The influx of tourists (and their money!) Disneyland attracted to the area paired with the fortuitous timing of Hawaii's statehood in 1959 created a perfect storm of tiki-mania on the mainland, especially in Orange County. Polynesian palaces sprung up all over: new restaurants such as the Kono Hawaii in Santa Ana, themed bowling alleys such as the sorely missed Kona Lanes (and its interior Outrigger bar), even mobile-home parks. A tragic fire to Surfside's iconic Sam's Seafood in 1964 allowed the eatery to shed the Art Deco architecture it had sported since the '20s and be rebuilt with a tiki theme.

"Sam's Seafood had horrible drinks and horrible food but great décor!" Shag recalls

Before the Enchanted Tiki Room and the Tahitian Terrace, which opened next door in the early '60s, the closest thing Disneyland had to tiki could be found within Adventureland, an original part of the theme park. Disney had called upon some of the best in the then-booming tiki business to give Adventureland an authentic feel: artifacts from Oceanic Arts in Whittier (relatively small in the budding scene, it would go on to become the go-to supplier of exotic décor in the world) lined the drawbridge into the land, as they do today.

"We supplied almost all of the Jolly Rogers in a nautical motif," says the company's co-owner, Bob Van Oosting. "[We more recently did] Trader Sam's at Disneyland. LeRoy [Schmaltz], my business partner, carved the entry doors and post wraps for [the resort's] Tangaroa Terrace. We also did 35 tropical shades and some artifacts for the interior."

Legendary tiki carver Eli Hedley, who's nicknamed "the Original Beachcomer," was an early business partner of that other beachcomber in Hollywood, Don, who moved from his hut on the sands of San Pedro to the suburbs of Anaheim. Hedley owned and curated a tiki trading store next to Adventureland's Jungle Cruise in exchange for helping Disney give the area an authentic vibe. (Hedley's grandson is "Bamboo Ben" Bassham of Huntington Beach, a modern-day tiki carver whose name is synonymous with building world-class tiki bars, including the Don the Beachcomber reboot in Sunset Beach, the Royal Hawaiian's recent revamp and the cult favorite Frankie's Tiki Room in Las Vegas.)

As America rode the wave of Polynesian pop as far as it could in the midcentury, the tsunami of tiki came crashing down in the 1970s through the early '90s. Many of the genre's giants were revamped, shut down or hulldozed, as Orange Countians found their escape elsewhere.

But a small handful of young men kept the tiki torch's flame burning. "It was me and two friends," recalls Shag. "We thought we were the only three people on earth who liked tiki or collected tiki.

"We'd like to go to what we called 'old man bars,' which were basically theme bars that were kind of untouched," Shag continues. "So some might [have] that kind of, like, gold-leaf-framed mirrors and red velvet ... or some might have, like, this nautical theme or some might be tiki-themed. And that was our favorite."

The trio sought to find every tiki-themed restaurant or bar still in Orange County. "One of the main reasons we liked going to tiki bars was because if you paid an extra $5, you got to keep the mug." Shag's collection now numbers around 400, stretching over several decades. Some mugs that once cost him 50 cents are now worth upward of $300.

Shag was partial to the tiki bars because they reminded him of home. "There was, like, that psychological thing, bringing [me] back to my childhood because in Hawaii, in Waikiki, which is where we lived, we were just surrounded by Polynesian architecture and tikis and Polynesian pop culture," he says. "And then [we] moved back to the mainland when I was 8, and there was really not a lot of that. ... Once I got into my early twenties, I felt a longing for that kind of faux-tropical, Polynesian lifestyle."

It was during this time that the main draw of this dormant scene shifted from adventuresome to a different type of escapism: childhood nostalgia. And it's this nostalgia that eventually saved tiki from pop-culture obscurity, allowing it to erupt upon the cultural landscape like a long-simmering psychological volcano.

"This baby's gonna blow! It's the great eruption of ... Mount Krakatoaaaa!" bellows a bartender in

» CONTINUED ON PAGE 12

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THE GREAT ESCAPE

» FROM PAGE 11

an orange aloha shirt that's as loud as his voice. A fake air-raid siren cranks a warning to a perpetually crowded Trader Sam's Enchanted Tiki Bar, as the lights get even dimmer. Thunder clashes, and outside the two "windows" of the tiny hut, a volcano erupts, lava oozing down the side of the mountain.

"Save yourselves!" he screams as he sets down a cocktail in a ceramic souvenir mug. The drink radiates a bright-red light in front of a woman at the U-shaped bar. Her fellow patrons loudly feign terror, playing along with the charade. The woman laughs with mildly embarrassed delight as she picks up her Krakatoa Punch.

Tucked behind the tropical foliage at the center of the Disneyland Hotel since 2011, Trader Sam's serves as a small oasis from Disneyland proper. Its interactive features, including spraying squirt bottles at the customers to mimic choppy seas and sinking barstools (coupled with Jungle Cruise skipper-style jokes from the bartenders such as "Don't you get short with me!"), have made this new generation of tiki bar a success. It picks up where Disney's original vision for a tropical dining destination unlike any other left off. And Disney's instincts were spot-on. There are often long lines to enter the 49-person "but," which diners are reluctant to leave.

Pop culture is currently experiencing what's being called "the Summer of Tiki." Craft cocktail bars such as 320 Main and the Blind Rabbit offer modern twists on traditional tiki drinks. Though the Royal Hawaiian closed in 2006, it reopened 10 years later with the support of the Honarkar family, who called in experts such as Bamboo Ben to help bring a new, different take on tiki to Orange County—what co-owner Hasty Honarkar likes to call "tiki chic."

In Maori mythology, from which the term *tiki* originated, figurines were carved to mark sacred sites and remember ancestors. And though Orange County's original tiki bars have shut down, burned down or been bulldozed, a new generation of bartenders and tikiphiles continue in their spirit.

"I've been to the South Seas, and it's not like the inside of a tiki bar; it's like this hyper-version of what that would be like," Shag says. "It's all fake, like Disneyland, [but] a bunch of fake stuff can still add up to a great experience."

Surrounded by exotic music played by a Polyoesian band, the beauty of a far-away land still has the ability to make us feel as if we're anywhere we want to be. "That's what initially appealed to me, you know?" Shag says. "I love just hanging out in a tiki bar, drinking a cocktail and just kind of soaking up that vibe."

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KAYT JONES/ RCA RECORDS

fri/08/31

[CONCERT]

HIPS DON'T LIE
Shakira

Grammy-winner Shakira has never been just a pop star—she's a singer, dancer, songwriter, entrepreneur and producer who has proven she can display both polish and edge. While she started her career singing primarily in Spanish (as she hails from Colombia), she's always dabbled in various genres, from grunge to folk to rock. Contemporary audiences may know her best as a judge on *The Voice* and her now-English discography, but older fans can recount her belly-dancing, Arabic lyrics, bright-red hair and thick, black eye makeup. In truth, she's a chameleon, as well as an incredible package of talent and stage presence. See her bring it all to the Honda Center.

Shakira at Honda Center, 2695 E. Katella Ave., Anaheim. (714) 704-2500; www.hondacenter.com. 7:30 p.m. $40.95-$150.95. —AIMEE MURILLO

[FESTIVALS]

Global Eats
Orange International Street Fair

For a little taste of different cuisines from around the world, Old Town Orange presents its annual Labor Day weekend street party. Try some flavors from as far away as Japan, Australia, Lebanon and Polynesia, while familiar mainstays such as Italian, Mexican, Greek and American are available, too. Beyond the food, there are vendor sales; cultural demonstrations and performances; and musical guests the Fenians, Johnny and Jayleen, the Friendly Indians, and more. Tonight's opening ceremony kicks off a weekend that will hopefully inspire goodwill and diversity among attendees— or at least get you to try some adventurous new dish.

Orange International Street Fair on Glassell Street and Chapman Avenue, Orange; www.orangestreetfair.org. 5 p.m., also Sat.-Sun. Free. —AIMEE MURILLO

sat/09/01

[THEATER]

SWEET SMELL OF SUSSEX
Sense and Sensibility

Two single young women lacking economic prospects in Regency-era England? Check. Handsome wealthy bachelor on horseback? Check. Class struggle, betrayal, romance, wit? South Coast Repertory stages Jane Austen's classic proto-feminist morality drama *Sense and Sensibility*, two characteristics personified in the Dashwood sisters, who are ultimately mistresses of themselves! With a multi-ethnic cast and priced to encourage social consciousness in any era, what better way to start the 2018-'19 theater season?

Sense and Sensibility at South Coast Repertory, 655 Town Center Dr., Costa Mesa. (714) 708-5555, www.scr.org. 8 p.m. Through Sept. 29. $20-$65. —ANDREW TONKOVICH

[CONCERT]

Cautious Dancing
Very Be Careful

Legendary Los Angeles-based group Very Be Careful have garnered a community of fans for their specific use of Colombian calletano music, an accordion-heavy style of cumbia. Led by intrepid singer/accordionist Ricardo Guzman, the group have maintained their energetic rigor since 1998, with a multifaceted sound that gets everyone on the dance floor and moving, grooving, grinding, vibing, living, what-have-you at the quick pace of the songs' vibrant rhythms. So get your butt down to Marty's tonight for this $5 show, where caution, cares and hopefully inhibitions get left at the door.

Very Be Careful with El Santo Golpe at Marty's On Newport, 14401 Newport Ave., Tustin. (714) 544-1995; www.martysonnewport.com. 9 p.m. $5. 21+. —AIMEE MURILLO

sun/09/02

[COMMUNITY EVENTS]

Tales to Inspire

1st Sundays Native American Storytelling

Before ethnocentric white folks with Manifest Destiny fever claimed the land for their own, the Acjachemen Nation were Orange County's native citizens. Join cultural storyteller, award-winning indigenous educator and Acjachemen descendant Jacque Tahuka Nunez today (and all other first Sundays and second Saturdays) for "Journeys to the Past: Celebrating California's First People." This multisensory exhibition on what it means to be "keepers of the earth" features song, dance and games. There's no better way to learn what being a resident of Orange County is really all about.

1st Sundays Native American Storytelling at Mission San Juan Capistrano, 26801 Ortega Hwy., San Juan Capistrano, (949) 234-1300; www.missionsjc.com. 1 p.m. $7-$10; children younger than 3, free. —SCOTT FEINBLATT

[HEALTH & FITNESS]

Mindful Paddling

Paddle Yoga

If you're looking for a new experience, paddle yoga could be right up your alley. All levels of yogis are welcome to enjoy this form of physical fitness in which you're literally aligning your chakras on the water, the point of which is to help you learn better balance and body strength. A light paddle-technique portion of the class will take place on land before you embark on personal paddle boats on a private lake, where you'll be led into stretches in seated postures and on your back and even get the chance to try more advanced poses. Bring a swimsuit or water-friendly workout clothes and sunscreen. Class size is limited, so make sure you sign up ahead of time.

Paddle Yoga at SoCal Paddle Yoga, 22555 Olympiad Rd., Mission Viejo, (949) 945-9891, socalpaddleyoga.com. 9 a.m. $40. 12+. —AIMEE MURILLO

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mon/09/03

[CONCERT]

Reggae Royalty

Stephen Marley

Having a famous last name and a reggae-rock pedigree comes with lots of expectations, but Stephen Marley isn't one to worry about disappointing anyone. As the son of Bob, he and his brother Ziggy formed their own group, the Melody Makers, in Jamaica while both were still little kids, and Stephen performed live with his father, too. In addition to collaborating with his brothers on their own projects as well as with the Melody Makers, he's a venerable solo artist in his own right, carrying on the Marley legacy with his own brand of reggae for global audiences.

Stephen Marley performs with Through the Roots and Burritos at Garden Amp, 12762 Main St., Garden Grove, (949) 415-8544; gardenamp.com. 6:30 p.m. $25-$30. —AIMEE MURILLO

tue/09/04

[CONCERT]

Synth God

Gary Numan

Though he's been immortalized in *Family Guy* and of course on rock radio, British new wave singer Gary Numan still has plenty of music left in him. The 60-year-old released his 18th solo studio album, *Savage (Songs from a Broken World)*, in September, which happens to be his most political. This concept album explores what would happen when Eastern and Western cultures interact in a post-apocalyptic world. The record debuted in the Top 40 on Billboard's Top Album Charts, proving he remains a popular draw on the road.

Gary Numan and Nightmare Air at the Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; www.observatoryoc.com. 8 p.m. $35. —WYOMING REYNOLDS

wed/09/05

[FILM]

MOVIE NIGHT!
Phantom Thread

Every month, Fullerton Public Library hosts its own art-house night with a different contemporary flick for local cinephiles. This month, it's running the latest Paul Thomas Anderson/Daniel Day-Lewis vehicle, *Phantom Thread*. The Oscar-nominated, critically lauded film follows Reynolds Woodcock, a mercurial-albeit-accomplished couture designer living in 1950s London who meets his match in a young, strong-willed, working-class woman who offsets the finely tuned balance of his life. The movie is notable for being Lewis' final cinematic role before he set off on his well-deserved retirement (we'll see), as well as for a gorgeous parade of gowns designed by Mark Bridges. Arguably the best line: "Kiss me, my girl, before I'm sick."

Phantom Thread at Fullerton Public Library, 353 W. Commonwealth Ave., Fullerton, (714) 738-6333; www.fullertonlibrary.org. 6 p.m. Free. —AIMEE MURILLO

[ART]

History on Skin
'Ink'

The Museum of Latin American Art's "Ink" is a complex, sophisticated history of tattoo art in California—in particular the way Navy town Long Beach served as a focus for artists who'd go on to help invent a distinctly Chicano vocabulary of imagery. Think of it as a lesson in art, history, sociology, culture and politics all at once, written in a way that can never be erased—indeed, it's an art form that's as close to permanent as one can get. And this isn't just a gallery show; fittingly, it's a living exhibit, and as such, "Ink" will feature live demonstrations from top-notch Californians, including Long Beach's Ivanna Belakova on Sept. 8, with appearances to follow later this year by iconic black-and-gray artist Freddy Negrete, Black Anchor's Nikko Hurtado, Outer Limits local legend Kari Barba and 2Spirit's Roxx.

"Ink" at Museum of Latin American Art, 628 Alamitos Ave., Long Beach, (562) 437-1689, molaa.org. 11 a.m. Through Feb. 3, 2019. $7-$10. —CHRIS ZIEGLER

thu/09/06

[THEATER]

An Annual Affair
Same Time, Next Year

Bernard Slade's 1975 "Me Generation" romantic comedy about two married people who ditch their spouses once a year for 20 years to have a secret tryst may not pack the same cultural punch it used to—as far as cheating on your spouse goes—but it still has plenty to offer on its most important theme: the way we change as we age. Doris and George learn much about each other, and themselves, as they travel through years of explosive cultural events (Vietnam, the Women's Movement), and it's this compassionate view of humanity that makes Slade's Tony-nominated *Same Time, Next Year*, directed here by Rhonda Goldstein, as relevant as ever.

Same Time, Next Year at Modjeska Playhouse, 21084 Bake Pkwy., Ste 104, Lake Forest, (949) 445-3674, www.mphstage.org. 8 p.m. Through Sept. 30. $15-$28. —SR DAVIES

[CONCERT]

Get Blended
Los Blenders

Hailing from Mexico City, Los Blenders' music is slightly reminiscent of mid-'80s and '90s Mexican and Spanish new wave punk (Alaska y Los Pegamoides, anyone?), but they take that sound further with their own lo-fi, surf-rock flavor. Their youthful energy and stoner flair have rarely been seen outside their home country, where they're part of a thriving garage-surf rock scene analogous to ours, but they've clearly generated buzz with their slate of upcoming stateside shows, which includes this stop at Chain Reaction. Come dance along to their fun, humorous songs about love, weed and other things, even if you don't speak Spanish—a bop is still a bop!

MORE » ONLINE
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Los Blenders at Chain Reaction, 1652 Lincoln Ave., Anaheim, (714) 635-6067, allages.com. 7 p.m. $10-$12. —AIMEE MURILLO

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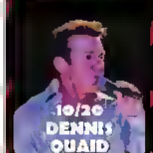

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9/14	THE ATOMIC PUNKS / WAYWARD SONS
9/15	DESPERADO
9/16	PHIL VASSAR
9/20	RICHIE KOTZEN, VINNIE MOORE, GUS G
9/21	HERMAN'S HERMITS FEAT. PETER NOONE
9/22	NERMAN'S NERMITS FEAT. PETER NDDNE
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9/28	TNE SWEET
9/29	SDULVILLE (ARETHA FRANKLIN TRIBUTE)
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10/5	TNE ASSDCIATION
10/6	LEE RDCKER / BIG SANDY AND HIS FLY-RITE BOYS
10/7	TNE GUESS WHO
10/11	CITIZEN CDPE
10/12	JD SDUTNER
10/13	TNE BABYS
10/19	BASIA
10/20	DENNIS QUAID AND TNE SHARKS
10/25	TAB BENDIT
10/28	FIVE FDR FIGNTING
10/27	BEE GEES GDLD *THE TRIBUTE*
10/31	OINGD BDINGO DANCE PARTY
11/3	AMBRDSIA
11/7	WILLIE K
11/9	AMERICA
11/10	AMERICA
11/11	RICKIE LEE JDNES
11/14	THE WIND AND THE WAVE
11/15	TNE KINGSTDN TRIO
11/18	JDNN MAYALL
11/17	AN EVENING WITN RICNIE FURAY
11/16	MICNAEL TOMLINSON
11/20	AN UNFORGETTABLE EVENING WITH TODD RUNDGREN

UPCOMING SHOWS

11/21	AN UNFORGETTABLE EVENING WITH TODD RUNDGREN
11/23	LA GUNS
11/29	BAND OF FRIENDS (A CELEBRATION OF RORY GALLAGHER)
11/30	DSB
12/1	WHICN ONE'S PINK?
12/2	DWEEZIL ZAPPA
12/5	SQUIRREL NUT ZIPPERS
12/6	JONNY LANG
12/7	JDNNY LANG
12/8	LED ZEPAGAIN
12/14	GARY No No NOEY
12/15	RDBERT CRAY
12/27	DDNAVDN FRANKENREITER
12/29	QUEEN NATIDN
12/31	BEATLES VS STDNES - A MUSICAL SHOWDOWN
1/17	TNE MAGPIE SALUTE
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Hook, Line and Sinker

Eat great fish and chips at Circle Hook as you take in the harbor scenery

BY EOWIN GOEI

There are currently four restaurants at Lido Marina Village, the revamped dockside mall that seems to be the epicenter of everything new and chic in Newport Beach these days. Of those four, Circle Hook is the only one that offers counter service. Beneath the words "Order Here" is a big opening through which you can stick your head to look at the menu and pay for your lunch. The menu, I should mention, is handwritten. And the specials have been scribbled with a marker on brown butcher paper that's taped up so it can be torn down at the end of the day.

Inside, you find no tables; it's all counter seats. One counter faces the bar, behind which is a painting of the *Nautilus* and a giant squid wrapped around it. The second row abuts the window looking out into the harbor. The third is outside, set on the boardwalk itself.

And it was at these boardwalk seats that I ate next to a couple and their obedient golden retriever. They lived nearby, the man told me, and as he fed his dog some of his ceviche, her tail wagged. I was as happy as she was. While looking toward the water, I sunk my teeth into the first meaty clam in my appetizer. It was at that moment I realized this was the restaurant I never knew I'd been waiting for here. There's just something about eating seafood on paper plates when you're actually next to the sea.

It didn't matter much that the yellow-curry-tinged liquid was perhaps a touch too salty to sop up with the grilled bread. Plus, I was still looking forward to the fish and chips, which, at $15, is at least $20 less than what I'd be charged at Nobu, just a few paces away.

But first, there was the crab cake, a hockey puck already collapsing into two crab piles on top of leafy greens. Conventional wisdom dictates that the best crab cake should always be more crabmeat than binder; the lack of structural integrity in Circle Hook's version proves its dish is exactly that. Except for the crusty caramelized parts where it was pan-seared, I tasted nothing but pure crab, which is the best compliment anyone could give a crab cake.

And in Circle Hook's lobster bisque, I tasted nothing but lobster. In every sip of the thin, brick-red soup, which was no doubt extracted by patiently coaxing the flavor out of the shells, there was only a hint of cream. But ordering it over the crab or seafood chowder was an easy decision. As of this writing, the lobster bisque is actually the cheapest soup on the menu, which is noteworthy because I found at least a fistful of lobster in the bowl.

©OCWMKTGDIRECTOR

The fish and chips finally came in a paper box. There were three pieces, each one an actual filet gilded with just the slightest suggestion of batter made with vodka. It's not salted, which I think was by design since fish and chips is supposed to be an interactive dish. It's not meant to be eaten as served, you build each mouthful with salt, sauces and lemon as you go. I tore off a chunk and showered it with malt vinegar. Then I sprinkled another chunk with salt and a squeeze of lemon. I tried a few more in tartar sauce and others in ketchup. In between, the cooling, creamy coleslaw counteracted the hot fries.

Owned by the same people responsible for Bear Flag Fish Co. and Wild Taco, Circle Hook offers other fish entrées, as well. There were four plates on special that night, including a grilled local mahi mahi whose parsnip-and-cauliflower purée turned out to be a miscalculated attempt at adding flavor. Since the dish comes with two sides you can choose from a roster, that meant the purée—a bland mush akin to Gerber baby food—was supposed to be a sauce. It was not. I ended up scraping most of it off and instead tried to enjoy the fish with the roasted-vegetable side dish I chose, which included asparagus, wild mushrooms and purple cauliflower. The veggies also turned out to be much more enjoyable than another side of forbidden rice.

The restaurant's shortcomings faded as quickly as the daylight. As I ate the rest of my meal, the setting sun stained the sky a rusty orange, its reflection glimmering on the water. I gulped the last of my beer, inhaled a lungful of the salty air and patted the retriever on the head. Time to head back to the mainland.

CIRCLE HOOR
3432 Via Oporto, Ste 104, Newport Beach, (949) 200 9476. Open daily, 11 a.m.–9 p.m. Appetizers, $5–$17; entrees, $14–$22.

WHAT THE ALE
» GREG NAGEL

New Brewery Alert

GAMECRAFT
23301 Avenida de la Carlota, Ste. C, Laguna Hills. (949) 734-0910, www.gamecraftbrewing.com.

While we wait for Modern Times to open Leisuretown sometime next year in Anaheim, near Leisure World in Laguna Hills, a new brewery is scheduled to open this week. GameCraft, a Scott Cebula project, has set its sights on millennials who like to drink beer and play adult-friendly games.

"I really wanted to build something for the community, and beer was the perfect solution with my experience. Beer is so much fun," says Cebula, a homebrewer for more than 20 years.

GameCraft's brewer Andrew May, is no stranger to Orange County's beer scene, having won a silver medal at the Great American Beer Festival in 2016 for an American IPA produced by Rip Beer Co.—no small feat among almost 300 entries. Later that same year, he took a bit of money from his granddad and completed the Siebel Master Brewer Program, then went off to brewing school in Germany. "The Germans weren't too impressed with my medal over there. ... They drink helles [a traditional German pale lager] and don't really care about IPA too much," May says.

Pointing at GameCraft's long and slender brewhouse, he notes, "We'll make mostly IPA and German-style lagers." The half-dozen horizontal lagering tanks will produce 50 percent ales and 50 percent lagers.

Although the brewhouse will still be under construction during the soft opening on Friday and Saturday, Cebula plans to release a set of collaboration and guest beers for the first month. Thus far, GameCraft has worked with Rip, Belmont Brewing and HopSaint.

Its first location will feature a kitchen serving up international-style tapas—everything from beer pretzels, fries and tots to a crispy chicken karaage, flat breads, empanadas, even banh mi. There will also be guest wines and ciders on tap. Check GameCraft's Facebook page (www.facebook.com/gamecraftbrewing) for more details on its grand opening.

LETTERS@OCWEEKLY.COM

SARAH BENNETT

Spice It Up

Ammatoli is an exciting new restaurant in Long Beach

LONG BEACH LUNCH
» SARAH BENNETT

In classical times, a large swath of the Eastern Mediterranean—from Turkey through Syria and around the Sinai Peninsula in Egypt—was known as Sham, but by the Middle Ages, Western Europeans had begun to refer to it as the Levant, the French word for *rising* (because to them, it was in the east, where the sun rises).

Today, after wars and empires have carved the land into individual countries defined by arbitrarily drawn lines, Levant is a term used mainly by archeologists and historians. To Americans, the vast and varied Levantine cuisine—with its complex regional spice mixes and love of small-plate appetizers and slow-cooked meats—has been reduced to hummus, gyro sandwiches and kebabs, repackaged as Lebanese or, more broadly, Middle Eastern/Mediterranean food.

Ammatoli in downtown Long Beach is changing that. The casual storefront on Third Street has become a classroom for Levantine explorers, dropping the word across dish descriptions and encouraging orders that challenge palates and perceptions.

Splaying far past the usual Lebanese suspects, the menu (which, yes, contains the requisite gyro, hummus and kebabs) is a close riff of the owners' first restaurant: the Beirut Mix in Hermosa Beach, a takeout counter that in the decade after moving from Artesia has morphed into a sit-down favorite.

Ammatoli's dining room is thoughtfully curated in gold and mirrors and wood and marble. The chef is a Syrian-Jordanian woman who excels in not holding back the fresh spices on her specialties, which range from musakhan chicken rolls (a sandwich take on the all-day, whole-chicken dish, with caramelized onions, pine nuts and sumac rolled in a thin saj pita) to jibneh manoush (soft akkawi cheese melted onto a puffy flatbread) to samkeh harra (spice-rubbed grilled fish atop vermicelli pilaf and served with a fiery habanero salsa).

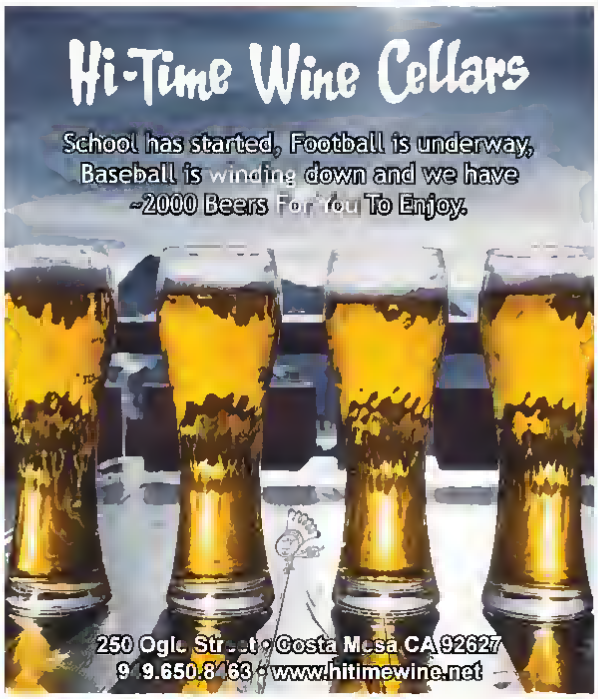
Traditional ingredients such as bulgar wheat, tahini, sumac and an aromatic spice mix called zaatar abound. The seared halloumi cheese mezza, topped with fresh mint and balanced with sweet cherry tomatoes on the side, comes as squeaky as a new shower. Plates of soft pita come ripe for dipping in creamy foul, goopy muaddara and a spicy hummus that's tinted red with beat.

Every dish down to the French fries arrives first through the nose, as the smell of spices wafts from the hijabi's hands in the kitchen into the open dining room.

It's best to dine in when the owners are on the floor or at the counter so you can leech their enthusiasm for (and knowledge of) the Levantine cuisine they serve. In the chaos of opening a new restaurant that is more popular than they could have anticipated, the struggle to train new staff is very real, and a few visits without the owners' personalized service has resulted in mixed-up orders and inaccurate information.

Perhaps this is a consequence of so many new restaurants coming to the city, picking away at qualified servers. More likely, it's a factor of Ammatoli's greatness; the food is so exciting it warrants multiple visits per week. After all, it remains the only place in Long Beach to get an untainted taste of the true Levant.

AMMATOLI
285 E. Third St., Long Beach, (562) 435-0808; www.ammatoli.com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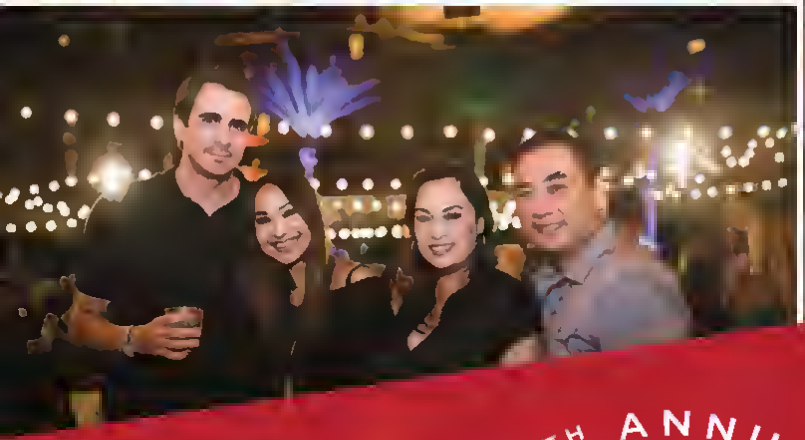

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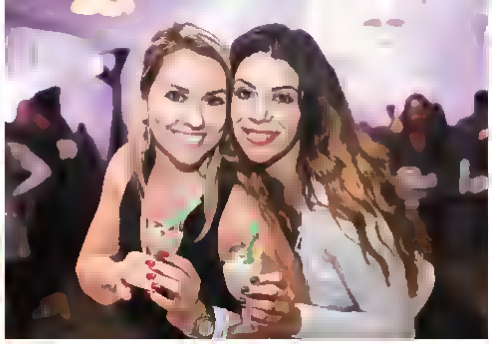

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GREG NAGEL

Finger Food

Tear into ancient grains and booze at Tana

Not all eating experiences need to be educational. However, sometimes a dish is so foreign that it needs to be broken down and equated into something familiar. More than a decade ago, I had Ethiopian food for the first time in San Francisco's Haight district, and it made quite the impact. Once I got over the lack of utensils, what I found was something familiar that I would crave for years to come: perfectly spiced comfort/finger food served family-style.

When I moved to Anaheim, I was happy to find a couple of neighborhood spots that delivered on that same level, with Tana Ethiopian Restaurant & Market being one. Over the past decade, the eclectic set of diners that takes up the 10-table eatery is the only thing that seems to change.

Ordering Ethiopian isn't difficult, but until you discover your favorite dish, simply order a traditional combo platter. It will come out resembling a Wassily Kandinsky painting, each bit of food like a color study painted with large, concentric brush strokes. Tear off a strip of injera (spongy flatbread), toss it on top of what you want to eat, then deliver the package carefully to your face. If you're feeling sassy, you should *gursha* your buddies in the mouth; this is basically the Ethiopian act of feeding your friend or loved one. The bigger the bite, the larger the love.

From what I recall of the San Francisco spot, I had assumed all Ethiopian food was spiced extra-hot; as Matthew Broderick's character said in *Biloxi Blues*, "It's Africa hot." But the bites at Tana are fairly tame. As with any food-and-drink pairing, sweet beats heat, so be sure to add a bottle of Tej (Ethiopian honey wine) to your order for $20. It's very similar to your buddy's homebrew mead but has a bit of structure thanks to the addition of gesho plant, which is indigenous to the region.

Pairing Tej and Ethiopian food isn't accidental. The wine can bring out flavors of the prominently used berbere spice that don't pop out on their own. Ginger, clove and chile peppers develop on your palate after each sip, enhancing the overall bite.

If you're a regular, I'm sure the Ethiopian drink Turbo gets mixed after-hours, as it's not on the menu. That's the only logical reason for the bottles of Baro's Ethiopian gin, Sprite, wine and beer on the bar back wall. In Ethiopia, those four ingredients are mixed in a pitcher and shared among friends to get that sweet-sweet turbo boost. Take a chance and ask for it!

Eat & Drink This Now

» GREG NAGEL

TANA ETHIOPIAN RESTAURANT & MARKET
2622 W. La Palma Ave., Anaheim,
(714) 229-1719, www.tanaethio.com

COURTESY HORRIBLE IMAGININGS FILM FESTIVAL

Horror-Lovers, Unite!

Horrible imaginings Film Festival celebrates classic and indie films in the genre

BY AIMEE MURILLO

The fall film festival season starts in September, so expect to see more coverage of local events that champion indie films across various genres and cultures in these pages.

This weekend, the Horrible Imaginings Film Festival takes over the Frida Cinema to present bizarre, fantastic and exceptional horror, thriller and sci-fi films, shorts and special screenings. Now in its ninth year, the formerly San Diego-based event promises to be even bigger than before with some seriously dope screenings (if a judge were to summon me to appear in court, court officers would find me here). Below are those films I'm clearing my schedule to see. If you're hungry for more, the full programming schedule is available at www.hifilmfest.com.

FRIDAY

***La Quinceañera* (2018)** The festival kicks off with Gigi Saul Guerrero's stunner about a young woman named Alejandra Santos who is about to undergo the rite of passage for many young Latinas, their 15th birthday celebration or *quinceañera*. For most, it's a vital event marking a young lady's transition into womanhood, but for Alejandra, her special day is marred by a violent gang who assaults her and murders her partygoers. Taking matters into her own hands and aided by her *abuela*, Alejandra is out for vengeance.

***Ms. 45* (1981).** This explosive thriller starring Zoe Lund is one of the first of the revenge genre, and it remains one of the best. While it feels sticky with that lo-fi Grindhouse luster, it's iconic for its star and ruthless protagonist; Abel Ferrara's film has been re-evaluated as a feminist classic.

SATURDAY

***Deseo Deseo (I Wish I Wish)* (2016)** Eduardo M. Cloro directed this morbid Mexican indie, which surrounds five cousins who unlock a mysterious game that promises to grant each player whatever wish they desire; in return, they must lose what they love most.

***Bong of the Living Dead* (2017).** Now, this is a film that clearly doesn't take itself too seriously with the stoner angle, but it does present a venerable zombie movie (wonder whether George A. Romero would approve, though). In Max Groah's film, a group of bong-ripping survivalists anticipating the zombie apocalypse are granted their fantasy of living a dystopian world overrun by zombies. But as rations and supplies run low and zombies are on their tail, they've got to come to grips with reality and fend for themselves. Plenty of old-fashioned zombie-bashing special effects sate the gore-hounds out there!

***The Ranger* (2018)** I'm generally not a fan of horror films that display dated stereotypes of punks who are one-dimensional, hedonistic and annoying, as they are portrayed here, but if you're doing an '80s-slasher-movie homage, I guess you have to commit all the way. I'll give director Jennifer Wexler props for *The Ranger*'s feisty heroine (played by Chloe Levine) and her deranged antagonist, a park ranger (Jeremy Holm) out to clear out rule breakers by deadly means.

***Zombi 3* (1988).** If there were ever a director who could give Romero a run for his money, it would be Italian director Lucio Fulci, who in the '70s and '80s directed a slate of *Zombi* films that resides in every horror-film fan's canon. This flick concludes Fulci's descent into a zombie universe in which a group of scientists working on a serum that reanimates the dead are thwarted by criminals who come in contact with it, then unintentionally spread its horrible effects around town.

SUNDAY

Scary Black Folks, Critical Race Studies and Horror Panel. This timely discussion will be moderated by Joho Jennings, professor of media and cultural studies at UC Riverside.

***The Serpent and the Rainbow* (1988).** If you're not too concerned about waking up early the following Monday, you should take in this late-night screening of Wes Craven's *The Serpent and the Rainbow*. Starring Bill Pullman, *Serpent* still holds up to be as creepy and haunting as it was in its initial release. Sigh, we miss you dearly, Wes.

AMURILLO@OCWEEKLY.COM

HORRIBLE IMAGININGS FILM FESTIVAL
at the Frida Cinema, 305 E. Fourth St., Santa Ana, (714) 285-9422, www.hifilmfest.com
Fri.-Sun. Visit www.hifilmfest.com for show times. Tickets available via thefridacinema.org

Just Super

BY MATT COKER

WARNER BROS.

Long Beach Indie International Film Festival. For the fifth year, more than 150 diverse features, shorts, music videos, TV pilots and web series from across the globe are presented. *Cinemark at the Pike Theaters, 99 S Pine Ave., Long Beach, (562) 435-5754, www.ourperfectworks.com. Thurs.-Sun., Aug. 30-Sept. 2. Call or check website for show times. $13-$600.*

The Night Is Short, Walk on Girl. Masaaki Yuasa's anime is presented in the original Japanese with English subtitles. *The Frida Cinema, 305 E. Fourth St., Santa Ana, thefridacinema.org. Thurs., Aug. 30, 2:30, 5, 7:30 & 9:45 p.m. $7-$10.*

Rebels Without a Submission Film Festival. See the premieres of indie shorts made by student filmmakers. *Art Theatre, 2025 E. Fourth St., Long Beach, (562) 438-5435. Thurs., Aug. 30, 7:30 p.m. Free.*

Night of the Demons. It's a special pre-bonus screening and audience Q&A with director Kevin Tenney that is solely for holders of passes to this weekend's ninth-annual Horrible Imaginings Film Festival (HIFF). *The Frida Cinema, thefridacinema.org. Thurs., Aug. 30, 8 p.m. Free to HIFF pass holders.*

Scotty and the Secret History of Hollywood. Matt Tymauer's documentary is based on the best-selling memoir of Scotty Bowers, a sexual procurer to Hollywood stars. *Art Theatre, (562) 438-5435. Fri. Call for show times and ticket prices.*

Horrible Imaginings Film Festival. See Aimee Murillo's story on page 21 for details. *The Frida Cinema, www.hiffmfest.com. Fri.-Sun. Check website for show times. One-day pass, $35, three-day pass, $75.*

Black Panther. T'Challa, heir to the hidden but advanced kingdom of Wakanda, must step forward to lead his people into a new future and, as his alter ego Black Panther, confront a challenger from his country's past. *Hotel Irvine, 17900 Jamboree Rd., Irvine, www.hotelirvine.com/movienights. Fri. doors open, 6 p.m., screening, dusk. $10. Also at Beachfront Cinema at Huntington State Beach, Tower 5, Beach Boulevard and Pacific Coast Highway, Huntington Beach, beachfrontcinema.com. Sun., 5 p.m. $9.99-$49.99.*

Trolls. Poppy, the happiest Troll ever born, and the curmudgeonly Branch set off on a journey to rescue her friends. Bring blankets and chairs, games, food trucks and a costume contest for kids are on site. *Vista View Park, 9235 Honeysuckle Ave., Fountain Valley, www.fountainvalley.org/856/Special-Events. Fri., activities, 6 p.m., screening, dusk. Free.*

Justice League. Batman, Wonder Woman, Aquaman, Cyborg and the Flash try to save the planet from a catastrophic assault. *The Source OC, 6940 Beach Blvd., Buena Park, (714) 521-8858; www.thesourceoc.com. Fri., 7:30 p.m. Free.*

Raiders of the Lost Ark. Reacquaint yourself with the first flick in the Spielberg/Lucas popcorn franchise before Harrison Ford returns in 2019 with what's tentatively titled *Indiana Jones 5*. *Laguna Niguel Regional Park, 28241 La Paz Rd., Laguna Niguel, (949) 923-2240; ocparks.com. Fri., dusk. Free.*

Coco. With a single strum of his idol's guitar, Miguel is sent to the Land of the Dead, where he will remain unless he finds his way back to the Land of the Living before Day of the Dead ends. *Beachfront Cinema at Huntington State Beach, beachfrontcinema.com. Sat., 5 p.m. $9.99-$49.99.*

Dazed and Confused. Richard Linklater's influential 1993 coming-of-age comedy follows Texas teens on the last day of school in 1976. *Sunnyside Cemetery, 1095 E. Willow St., Long Beach, www.facebook.com/sunnysidecemetery/; www.facebook.com/festivalobscura/. Sat., gates open, 6 p.m., screening, dusk. $13-$14.*

Rudy. Fathom Events presents a 25th-anniversary screening of David Anspaugh's sports-history drama. *Various theaters, www.fathomevents.com. Sun., 2 & 7 p.m. $12.50.*

2001: A Space Odyssey. Warner Bros.' 4K restoration of Stanley Kubrick's 1968 masterpiece. *The Frida Cinema, thefridacinema.org. Mon.-Thurs., Sept. 6, 2, 5 & 8 p.m. $7-$10.*

Surfer: Teen Confronts Fear. Faith-based drama about Sage Burke, who was 13 when he nearly died in a wipeout. *The Frida Cinema, thefridacinema.org. Tues., 7:30 p.m. $7-$10.*

Phantom Thread. A world-renowned dressmaker and confirmed bachelor in post-war London has his life upended by a strong-willed woman. *Fullerton Public Library, 353 W. Commonwealth Ave., Fullerton, (714) 738-6327. Wed., 6 p.m. Free.*

The Lord of the Rings: The Return of the King. The second film from Peter Jackson's franchise. *Regency South Coast Village, 1561 W. Sunflower Ave., Santa Ana, (714) 557-5701. Wed., 7:30 p.m. $9.*

Anime Club. Premium prizes from Crunchyroll are doled out during the program aimed at ages 13-17. *Cypress Library, 5331 Orange Ave., Cypress, (714) 826-0350. Thurs., Sept. 6, 5 p.m. Free.*

Look to the Sky. Director Brett Culp's documentary weaves together the uplifting stories of young people who have demonstrated the spirit of Super Man. *The Frida Cinema, tugg.com/events/look-to-the-sky.yhp8. Thurs., Sept. 6, 7:30 p.m. $11.*

2018 Long Beach QFilm Festival. Celebrating its 25th anniversary, Long Beach's longest running film festival presents narrative features, documentaries and shorts that embody the rich diversity and experiences of lesbian, gay, bisexual, transgender and queer (LGBTQ) communities. *Opening-night party at the LGBTQ Center of Long Beach, 2017 E. Fourth St., Long Beach, qfilmslongbeach.com. Thurs., Sept. 6, 6 p.m. Free to all pass and ticket holders (five-film pass, $45, all-access pass, $102).* A Long Road to Freedom. *The Advocate.* Celebrates 50 Years at *Art Theatre, qfilmslongbeach.com. Thurs., Sept. 6, 7 p.m. $12.*

Perfect Blue. R-rated 1997 psychological horror anime about a singer who quits her band to become an actress and shed her good-girl image. *Various theaters, www.fathomevents.com. Thurs., Sept. 6, 7 p.m. (Dubbed version screens Sept. 10.) $12.50.*

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Hooked

There's nothing fishy about Coastline Art Gallery's 'Fish Out of Water'

BY DAVE BARTON

Serving up fisby realness, but not in the way you might think, curator David Michael Lee and Coastline Art Gallery have cast a wide net and snagged a bevy of fun, often imaginative, quite enjoyable art around the eccentric theme of California fish. There are several images in "Fish Out of Water" that don't really belong because they're foreign breeds or not fish at all—including koi, hon- and goldfish, octopi, even a mermaid—but that's just a nit-picky snag; those idiosyncratic choices still work because they include some of the most sublime works on display.

The show's tranquility is best represented by Dwight Hwang's stunning Japanese-style paintings of koi, lionfish and octopus (*Water Butterflies*, *Lion's Garden* and *Flow of Water*, respectively). The dried sumi ink has wrinkled the washi paper, indenting the page, suggesting buoyancy and movement around the subjects hovering within the frame. Donna Skinner's google-eyed 3-D mollusca in *"O" is for Octopus* bursts from the canvas, demanding its own children's book. I'm used to reviewing Suzanne Walsh's work as a curator, so I was surprised to see she's also a damn fine painter. Her delightful black moor goldfish peers from a circular wood frame resembling the front of a fishbowl. Playing on the false supposition that the tiny pets have minute memories, its tongue-in-cheek title is *New Memory, Who Dis?*

Equally exquisite is Robert Young's acrylic-on-wood *Palua Lion*, far more colorful than any lionfish I've ever seen. More fanciful is Elena Mary Siff's tiny mixed-media treasures, fantasy worlds created with collages and assembled gewgaws. *Siren* features a *loteria* naiad cavorting among brain coral, sea anemones and prehistoric fossils as lightning strikes the gold-chain waves above her. In her other pictures in the show, there are flying fish dodging more bolts, sea serpents, sea horses and fish floating near Saturn, as well as a school of fish and sea mammals singing around a lighthouse (*The Concert*).

On the realistic front, Kerri Sabine-Wolf's portrait of a steelhead trout, *Anadromous Colors*, revels in the "rainbow" effect of its gill markings. Exhausted from the struggle of being caught, the fish rests half in and half out of the water, the bright red, pink and yellow standing out from the green of the surrounding water (and of the fish itself). Sabine-Wolf hasn't included the hand of the person that is keeping it from submerging, the image eliciting pity for its circumstances and awe for its beauty.

CAROLIN PETERS/COURTESY OF COASTLINE COMMUNITY COLLEGE

California Sheepshead are a threatened species, but Bradford J. Salamon's painting of the fish turns that on its head, accenting its *threatening* appearance, the open mouth and rows of teeth giving it the look of the antediluvian, its bright colors resembling a coral snake.

There are discomforting truths in Deborah Davidson's oil-on-panel *Jumping Through Hoops*, as what resembles a smelt leaps through rings of fire, inevitably cooking itself, and there's a whiff of current politics in her *Sorry I Did Not Listen to You Sooner*, with its gaping fish maw, children's building block and single-level house of cards. The old proverb "A fish rots from the head down" comes to mind, aided and abetted by the sleek, bloody surface her still life looks to be resting on. Live fish swim at the bottom of *Croaker*, Carolin Peters' charcoal-on-paper drawing, as a man contemplates a dead one gripped in his hand. It's a Lynchian moment, also echoing the proverb, this time captured in black and white.

Equally odd, a young woman holds a fish midair in A.M. Rousseau's elegant oil *Teaching Fish to Fly*. What gives it frisson is the painter's setting for the scene: a bedroom, its wallpaper dappled with speckle, her subject clad in a pale nightgown and flip-flops, standing by an open window. This isn't a typical moment celebrating a successful fishing expedition, but rather an unsettling symbol for burgeoning female sexuality, with any dream of freedom and flying meeting with an inevitable hook.

Ron Yeo's whimsical ode to the environment, *Gatorade Garibaldi*, is made from orange sports-drink caps and reclaimed plastic, poking its massive head from a shiny, metallic frame. A diminutive crab eyeing its sulky pursed lips rests nearby and will bring a smile to your face.

The surreal work by Darrick Hanson provides more playful grins, his apex predators and bottom feeders carefully crafted from toys and incongruous objects. *Head Count* is a black shark built out of a school bus and a steak knife, highlighted by a yellow and black triangular base; *Dinner With Jacques Cousteau* is a red lobster/diving vessel hybrid resting on a dinner plate with small blue fish swimming about on it. I deeply loved Steve Metzger's petite canvas, with its red-eyed black fish passing through a sea-blue background, its suggestive minimalism all the more brilliant for its uncomplicated effectiveness.

"FISH OUT OF WATER"
at Coastline Art Gallery, 1515 Monrovia Ave., Newport Beach. (714) 546-7600. www.coastline.edu/community/art-gallery. Open Tues.-Thurs., noon-4 p.m., or by appointment. Through Sept. 27. Free.

ARTSOVERLOAD

» AIMEE MURILLO

Aug. 30-Sept. 6

"BEAUTIFUL SOULS—THE PHOTOGRAPHY OF JAVIER CASTELLANOS" Digital audio, video and photography dutifully document the experience of migrant workers across California. Sat., 8-10 p.m. Free. La Santa Bar, 220-B Third St., Santa Ana. www.facebook.com/LaSantaMC

"BRIAN SINGER—BETWEEN THE LINES" The artist creates works of symmetrical patterns and shapes from recycled books. Reception: Thurs., Aug. 30, 5 p.m. Gallery open Mon.-Sat., 8 a.m.-8 p.m.; Sun., 9 a.m.-7 p.m. Through Oct. 31. Free. 1888 Center, 115 N. Orange St., Orange. (657) 282-8483, 1888center.

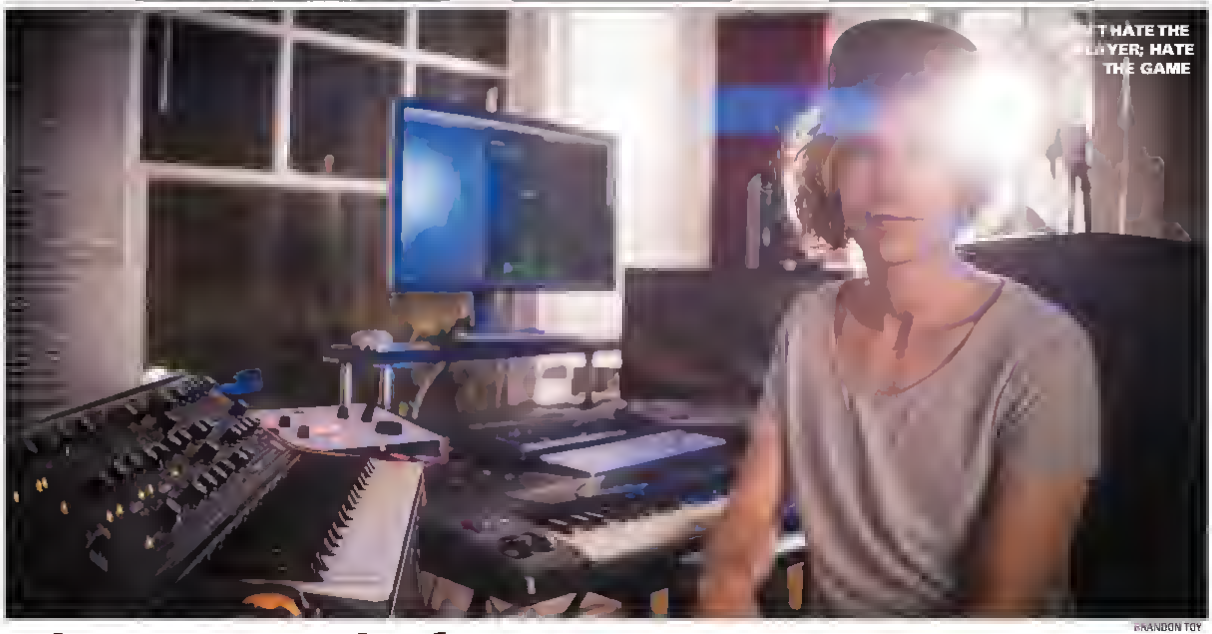
DR. JEKYLL AND MR. HYDE Based on the novella by Robert Louis Stevenson, this play faithfully re-imagines a doctor's morbid experiments to separate the evil and good natures of man. Fri.-Sat., 8 p.m.; Sun., 2 p.m. Through Sept. 30. $18-$25. Maverick Theater, 110 E. Walnut Ave., Fullerton. (714) 526-7070; mavericktheater.com.

"LIBERATION/INCARCERATION" The group exhibition explores the idea of personal, societal or institutional incarceration and freedom, with artwork by prisoners also. Reception, Thurs., Sept. 6, 6:30 p.m. Gallery open Tues.-Sun., noon-4 p.m. Through Oct. 14. Free. Muckenthaler Center, 1201 W. Malvern Ave., Fullerton. (714) 738-6595, themuck.org.

"NATURE IN/FORMS" Several accomplished ceramic artists and the academic research that informed their work are explored. Opens Sun., 1-3 p.m. Gallery open Thurs.-Fri., noon-4 p.m.; Sat.-Sun., 10 a.m.-4 p.m. Through Nov. 11. Free. Palm Court Arts Complex at OC Great Park, 8950 Marine Way, Irvine. (949) 724-6247, www.cityofirvine.org.

"POINTED PERFORMANCE: THE ART OF TATTOO" A look at the diverse world of contemporary tattoo culture featuring the work of well-known artists. Open Tues.-Sat., 10 a.m.-2 p.m., and by appointment. Through Oct. 27. Free. Golden West College Art Gallery, Fine Arts Building, Room 108, 15751 Gothard St., Huntington Beach. (714) 895-8318. www.goldenwestcollege.edu/art-gallery/.

THE TEMPEST William Shakespeare's classic play about a sorcerer who uses his powers to shipwreck a crew onto his island. Fri.-Sat., 8 p.m.; Sun., 2 p.m. Through Sept. 29. $18-$28. Long Beach Playhouse, 5021 E. Anaheim St., Long Beach. (562) 494-1014. www.lbplayhouse.com.



BRANDON TOY

The Legend of Joris

Dutch video-game-music producer finds opportunity in OC

BY YVONNE VILLASEÑOR

Three years ago, a devotion to composing brought Joris Hoogsteder from the Netherlands to Orange County. He immersed himself in his passion, earning his master's in composition and theory from Cal State Fullerton and working at Moonwalk Audio with renowned composer Adam Gubman, as well as freelancing. He has composed and/or arranged music for more than 30 video games, famous YouTubers, commercials, even a royal wedding.

Video-game music can be the most underrated yet most kick-ass part of the playing experience. It takes precision and creativity to formulate tunes that are not only in synch with the action onscreen, but also good. Sweet nostalgia fills our ears whenever we hear the distinct sounds of *Super Mario Bros.*, *The Legend of Zelda*, *Final Fantasy*, *Street Fighter*, *Tetris* or *Sonic the Hedgehog*.

Hoogsteder's favorites are *Rayman 2*, *The Great Escape* and anything by Koji Kondo. "I would always [try to] figure out how the music operated within a video game," Hoogsteder says. "It's kind of like a puzzle."

He explains how when players decide whether to move forward or backward, to turn left or right, the music must coincide with their choice. "You have to play music that is memorable but also doesn't get in the way or get annoying, which can be tough," Hoogsteder says. "I have to judge if I would listen to this piece of music for 20 hours in a row."

There are layers of music during a video game, he says. When nothing's happening, the sound should be mellow, maybe just strings playing. When something happens, such as an enemy comes in or a player passes someone in a race, the music would switch to a different version of the same piece—this could be brass added to the strings to intensify the sound.

Hoogsteder's natural talent for writing music was discovered when he was in high school. Though he was chosen to play a piece by Beethoven for a Charlie Brown musical at a theater school, he was unfamiliar with how to play the piano or read notes, but the diligent drummer quickly taught himself. He was later asked if he wanted to write songs, which he had also never done, but he decided to take on the challenge. "Before I knew it, I was writing musicals for [the school], like full-fledged, 12-song musicals," Hoogsteder says. "I still help them out every now and then. They gave me the chance to experiment with that kind of stuff."

At this time, Hoogsteder was unsure of his plan to become a professional drummer. After some research, he decided commercial music would be fun and that writing musicals would be a dream. But during his second year of college, he discovered the excitement of writing video-game music.

Hoogsteder earned a bachelor's with honors in MediaMusic from ArtEZ School of Music in the Netherlands, he studied with Tom Salisbury (session musician with the Pointer Sisters and arranger for John Williams) and Danny Weijermars, co-founder of AudioEase, Altiverb and Speakerphone. He also took classes with Junkie XL (composer for *Man of Steel*, *Divergent*, *Deadpool*, among other films) and Borislav Slavov (composer for the game *Crysis*). After graduation, he decided to continue his education in California, which he had previously visited.

There wasn't much of a culture shock for Hoogsteder, as he admits Holland is very westernized. He loved the beach, meeting new people, and that he could network and collaborate with his heroes in Orange County.

Working at Moonwalk Audio, he says, he has been grateful for the projects he's worked on and the knowledge he's acquired. "I love everything I do, really," Hoogsteder says. "I never have a bad day. I'm really happy about that."

He says his proudest moment, as well as the largest responsibility he's taken on, has been as an arranger for Valve's annual video-game tournament last summer, the largest in the world. He had 11 days to arrange an original medley of the music from the large-scale multiplayer game *Dota 2*, which would be performed by the Valve Studio Orchestra and rock band Critical Hit. Though Hoogsteder was in Holland at the time, he Skyped with his colleagues every day to ensure everything went smoothly. And it did; 20,000 people attended the performance at the multi-million-dollar event, and more than 5 million live-streamers watched it. "Working on these big projects is a fucking blast. I hope to continue doing that and see where things go," Hoogsteder says. "It's just good times. I know you have to keep working like that because you don't know what tomorrow's going to bring.

"I'm never getting used to this stuff," he adds. "I'm always like, 'Holy shit, that just happened.' It's very important to stay humble and excited about stuff and never take things for granted."

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ISAAC LARIOS

Casa de Chaos

Stormhouse bring their Latin roots to punk rock

BY JOSH CHESLER

If there's one place in the world where Stormhouse's fusion of classic punk rock and authentic Latin music makes sense, it's probably Orange County

When Santa Ana native Noel Becerra returned from Puerto Rico with a new appreciation for the country's music and a driving passion to blend some of it into his beloved punk tunes, he knew that drummer, longtime collaborator and *OC Weekly* freelance photographer Isaac Larios was the man he needed to call. "[Becerra] and I have been writing music for quite some time now, and when he moved back from Puerto Rico, he had all of these songs tucked away," Larios says. "We started working on a few of those songs, and then I reached out to Markie [Medina, Stormhouse's vocalist] once we'd completed four songs for basically a rough demo. Once we got her in, Ozzy [Chong, the band's bassist] managed to squeeze in at the right time, and then we just kind of went for it."

Over the past year, Stormhouse have continued to build their sound, using the members' years of experience with other bands as a foundation. And as heard on their debut EP, *Tfel* (*left* spelled backward), released Aug. 10, that sound is still evolving. "We haven't really found an identity just yet," Larios says. "Most bands have a preconceived notion of how they want to look and sound, they go for a certain era of music, attack it and are all about it. We've taken a lot from different parts of punk rock, and we're kind of having trouble fitting into some of the scenes that are happening right now. In many ways, that's benefitted us a lot because it shows originality and people like what's new."

According to Becerra, it's kind of a process. "At its core, it's punk rock in ethic and sound, but we all like different styles of music, so we're putting everything together and messing with it," he says. "We've messed with flamenco and Latin music—and it doesn't always work—but we can add some of the rhythms and whatnot. It's punk rock with a slightly different feel, but it's still on the darker side, and we're still trying to develop it."

Though Larios and Becerra began their Latin-tinged-punk journey as a duo, their music didn't come into its own until they added the vocal prowess of the former Spanish Daggers singer and Chong's funky bass lines. Turning some of the reins over to Medina ended up being the jolt of energy the group needed to take them to the next level. "It's been this sort of thing where everyone is fusing together and putting in their input," Becerra says.

"It was challenging at first—and I didn't know what to expect—but I just wanted it to be a good time," adds Medina (whom Becerra says is "in control of the songs lyrically"). "Now it's turned into something great. It's not your average punk band."

These days, each member handles his or her own parts and feeds off what the others come up with. Rather than an ego-driven band looking to immediately achieve lofty goals and a huge social-media following, Stormhouse say their progress will come as a team effort that's measured in baby steps. Though they hope to perform in places ranging from Mexico to Maine (the latter of which is Chong's personal goal so he can get some of that state's famous lobster), Stormhouse are happy to learn from one another, perform with their friends and improve as musicians.

"Honestly, it's really felt very simple and democratic, and it wasn't one person telling everyone how to do things," Becerra says. "But I think we're pretty mature about it. We've all had enough bands where we can just figure it out instead of storming off." No pun intended.

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COURTESY OF THE EXPENDABLES

Friday

THE EXPENDABLES, RIKINI TRILL, NATTALI RIZE: 7 p.m. $25, all ages. House of Blees at Anaheim GardenWalk, 400 W. Disney Way, Anaheim, (714) 778-2583; www.houseofblees.com/anaheim

GAROEN GROW 2 WITH 2MEX, VEL THE WONDER 5 p.m. $15, all ages. The Locker Room at Garden Amp, 12762 Main St., Gardee Grove, (949) 415-8544, gardeeamp.com

THE HULA GIRLS 9 p.m., free, 21+. Marty's On Newport, 14401 Newport Ave., Tustin, (714) 544-1995, www.martysonnewport.com

PROFESSOR COLOMBO, MRS. HENRY; REAUX GRIS GRIS 8 p.m. $5-$7. 21+. The Wayfarer, 843 W. 19th St., Costa Mesa, (949) 764-0039, www.wayfarercm.com.

PUSHA T 8 p.m. $35, all ages. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600, www.observatoryoc.com.

Saturday

GOLDFINGER 6:30 p.m. $24, all ages. House of Blees at Anaheim GardenWalk, 400 W. Dmeey Way, Anaheim, (714) 778-2583; www.houseofblees.com/anaheim.

THE PATTERNS 8 p.m. $10, 21+. Alex's Bar, 2913 E. Anaheim St., Long Beach, (562) 434-8292, www.alexsbar.com.

SEGA GENECIOE 9 p.m., $5, 21+. The Wayfarer, 843 W. 19th St., Costa Mesa, (949) 764-0039, www.wayfarercm.com

Sunday

DOUG ANO THE SLUGS. 8 p.m. $7. 21+. Alex's Bar, 2913 E. Anaheim St., Long Beach, (562) 434-8292, www.alexsbar.com.

THE ENGLISH BEAT 8 p.m. $76, all ages. Coach House, 33157 Camino Capistrano, San Juan Capistrano, (949) 496-8930, thcoachhouse.com

Monday

MATAMOSKA. 8 p.m., free. 21+. Marty's On Newport, 14401 Newport Ave., Tustin, (714) 544-1995, www.martysonnewport.com

STEPHEN MARLEY, THROUGH THE ROOTS, RURRITOS THE BAND 7 p.m. $30, all ages. The Locker Room at Gardee Amp, 12762 Main St., Gardee Grove, (949) 415-8544, gardeeamp.com

TEYANA TAYLOR, DANI LEIGH 8 p.m. $40-$85, all ages. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600, www.observatoryoc.com

Tuesday

GARY NUMAN, NIGHTMARE AIR. 8 p.m. $35, all ages. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600, www.observatoryoc.com

Wednesday

J.COLE 7:30 p.m. $49-$163, all ages. Honda Center, 2695 E. Katella Ave., Anaheim, (714) 704-2500, www.hondacenter.com

THE JUNGLECATS, LEAO PONY, KEVIN NICHOLS 8 p.m. $5. 21+. The Wayfarer, 843 W. 19th St., Costa Mesa, (949) 764-0039, www.wayfarercm.com.

PHOENIX 8 p.m., $40, all ages. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600, www.observatoryoc.com.

Thursday, Sept. 6

DREAD MAR I, NELSON EL TORO; EL ARKA 7 p.m. $30, all ages. House of Blees at Anaheim GardenWalk, 400 W. Disney Way, Anaheim, (714) 778-2583, www.houseofblees.com/anaheim.

FODOER, XO, BANO APARTE; CROWN SHYNESS 8 p.m. $5. 21+. Alex's Bar, 2913 E. Anaheim St., Long Beach, (562) 434-8292, www.alexsbar.com

KAUSTIK 8 p.m. free, 21+. The Sidebar Rock-N-Roll Kitchen, 122 E. Commonwealth Ave., Fullerton, (714) 871-7469, www.sidebarfullerton.com.

LOS RLENOERS 7 p.m. $10, all ages. Chain Reaction, 1652 Lincoln Ave., Anaheim, (714) 635-6067, allages.com

RICHTHE KID 8 p.m. $35, all ages. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600, www.observatoryoc.com.

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Quickies

This woman has gone down on me (I'm a man) more than half a dozen times in the past three months. Each time seems to be better than the previous. She does not want reciprocation. She has also turned down all my offers for intercourse. As far as I know, she is heterosexual just like me. What's with that? I am getting a bit frustrated. Also, without going all the way, me I considered a friend with benefits?

Just Chilling

You m benefiting here—thank of all those blowjobs—and if she s a friend, you can certainly regard yourself as a friend with benefits. As for why she won't allow you to eat her pussy or put your dick in her pussy, JC, well, a few things spring to mind. She could be one of those women who love to give head and that's all she wants from a casual partner. Or she could have body-image issues. Or she could have a sexually transmitted infection, and she'd rather blow than disclose. Or she might be unwilling to risk pregnancy. Or she could be intersex or trans and not ready to open up. If you enjoy those blowjobs—if you're enjoying the benefits—focus on what you are getting instead of what you m not.

My husband and I occasionally go to swingers clubs. I don't want to inadvertently fuck any Trump supporters, but I hate the idea of bringing up politics and killing everyone's collective boner. Any suggestions would be appreciated?

Occasionally Swinging

At the risk of killing your boner forever, OS, the organized swinging scene "leans right," as pollster Charlie Cook would put it, if Charlie Cook polled swingers. Easily half of the couples I met at a big swingers convention I attended in Las Vegas told me they were Republicans. One man from Texas told me he was a "traditional values" type of guy, and that's why he opposed same-sex marriage. Fun fact: His wife was off fucking someone else's husband while we were chitchatting in the hotel bar. Good times.

I'm a happily married 35-year-old mom. I have a loving and devoted husband. Recently, I started a job to get out of the house mom and interact with more people. Well, it turns out my new boss is a real hottie. I have a crush on him and often find myself fantasizing about him. While I know these feelings can be normal, I tend to fixate/obsess. I'm basically looking for advice on how to move past this crush or maybe find a more productive outlet.

Newbie Fantasizing

Here's a more productive outlet: Turn out the lights, climb on top of your husband, get him hard, then sink your pussy down on his cock and ride him while you fantasize about your boss. (Perhaps this is better described as a more productive mist?) Bonus points if you and your husband are both secure enough in your marriage and cognizant enough of reality to regard crushes on others as normal and, so long as they remain crushes, not a threat to your marriage or commitment. Because then you can talk dirty with your husband about your boss—he can even pretend to be your boss—while you ride your husband's cock.

The other night while my wife and I were watching porn and masturbating together, I suggested we masturbate in front of DirtyRoulette. I briefly explained what the site is about. She asked me if that's what I do—if I get on DR when I masturbate. I replied yes, sometimes—and she was so taken aback, she ended our masturbation session to process it. We're fine now, but do you think this is "cheating"?

Dirty Roulette

I don't think it's cheating, DR, but you aren't married to me. In other words, if your wife regards you masturbating with strangers on the internet as cheating, then it's cheating. There are, of course, some people out there who regard too many things as cheating—fantasizing about others, looking at porn, men non-webcam-or-porn-enhanced masturbation. People who think this way usually regard cheating as unforgivable, and consequently their relationships are doomed to failure.

SavageLove

» DAN SAVAGE

I'm a gay woman in an open marriage. I have met some women I me nterested in who me ar and have husbands or male lovers. While I'm into being with these women, I have a concern. I know that sperm can't live outside the body very long, but it can still be alive and kicking inside a woman for several days. If a woman fucks a man, and hours or days later, I fuck that woman with fingers or toys that me later inside of me, can I accidentally get pregnant?

Actively Looking

No.

I'm deep in the grips of a run-of-the-mill midlife crisis. My marriage m in a slump, and I've been sexless longer than at any time since I was a teenager. My wife has granted me the DADT "hall pass," but I have no idea how to go about using it. My life is work, children, activities related to the children, and a few solo ha bbies to keep myself fit and sane. I rarely meet new people, except at work, and I can't start a relationship with anyone I meet there. In fact, my career means I me subject to a fair mount of social scrutiny and discretion is paramount. Do you have any suggestions?

Hall Passing

Remember Ashley Madison? The hookup site for married people looking for affair partners? The site that did a terrible job of protecting its user data? The site that got hacked? A hack that outed millions of adulterers and ruined lives? According to a story at the Outline, Ashley Madison is back, baby, and lots of women—real women, not the bots that plagued the site pre-hack—are using it. "Once the dust had settled and other scandals entered the headlines, many people largely forgot about Ashley Madison," Stephanie Russell-Kraft reports. "This might explain why Ashley Madison's user numbers have shot up in recent years."

Any etiquette tips or best practices for introducing my husband to my boyfriend?

Poly Processing

Keep it casual and keep it brief. PP. A quick drink before you and your husband head to a sold-out show you have only two tickets for. If your husband has an unexpectedly emotional reaction to meeting your boyfriend in the flesh—if it dredges up jealousy issues—you won't be putting him in a situation in which he has to battle that up for hours, or, worse yet, for a weekend.

Hey, Dan, you missed an opportunity in your response to Afraid To Bleed. She wrote that she bleeds whenever she has sex, and she was concerned about her partners swimmin to blood, which you did address. But women should not bleed after vaginal intercourse. There a m many reasons why they might—so it needs to be investigated. Please encourage ATB to visit a doctor.

Concerned Reader

Big oversight on my part; thank you for writing in!

On the Lovecast (savagelovecast.com), Finally! A sex-educe/rabbit-care podcast mash-up! Contact Dan via mail@savagelove.net, follow him on Twitter @fakedansavage, and visit ITMFA.org.

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Cherry Pie

Some of our readers may be a little too young to remember Warrant's hit song dedicated to the band's favorite woman and/or pastry. But we think they were actually talking about this pungent indica strain and not the blond woman dancing on the car (and ruining the paint job).

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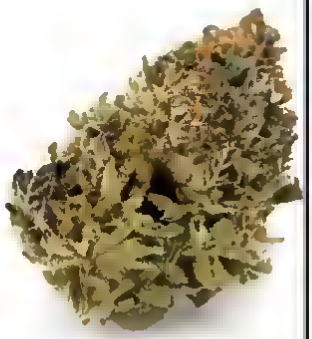

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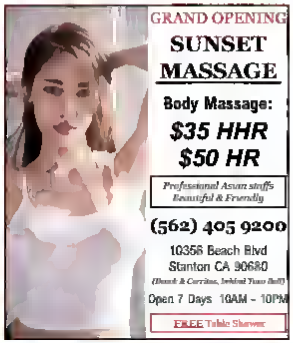

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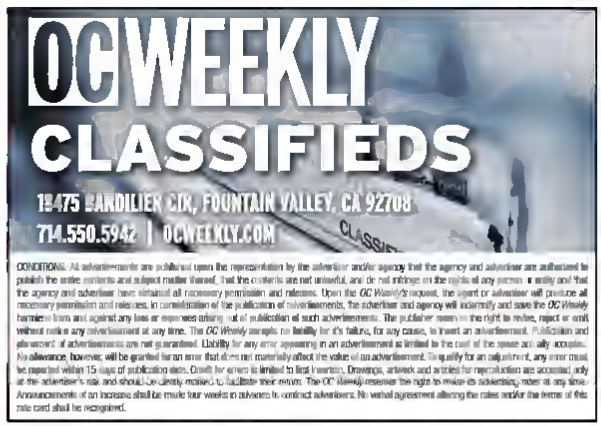

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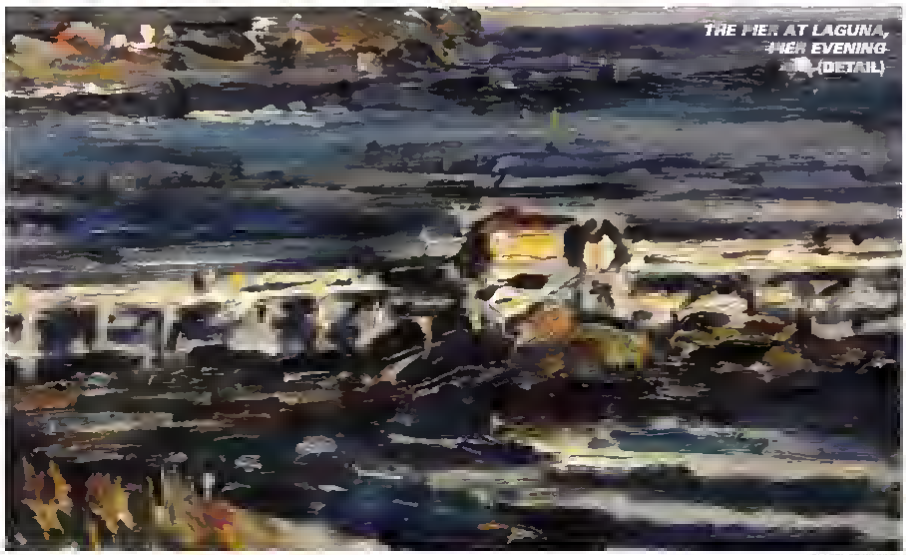
Modernism Rises From Plein-air

'Art Colony: The Laguna Beach Art Association, 1918–1935' revisits another time of upheaval

BY LISA BLACK



CLARENCE HINKLE

A great art upheaval hit the United States in 1913, as the first abstract paintings arrived from Europe in such great numbers that an armory was needed to display them all. Horror and outrage was the response, not unlike European audiences' near riots at *The Rite of Spring*, a ballet with dissonance in Stravinsky's score and staccato and jerky, even violent choreography.

Marcel Duchamp's fascinating, fractured *Nude Descending a Staircase* was just too much, even for New York City, what with women taking to the streets to demand the right to vote and other effronteries. One critic declared it "an explosion in a shingle factory." The cry "Where is the nude?" echoed well beyond the Cubist room, despite the lack of naked ladies, hues to get into the show were lengthy.

Around this time, another phenomenon sprang up: for-profit art associations formed by artists to exhibit and sell their own works in Provincetown, Massachusetts, Woodstock, New York, and Old Lyme, Connecticut. Deep rifts opened in these groups as members began to incorporate modernist ideas onto their canvases. To this day, the controversy echoes in the Lyme Art Association's adamant slogan, "Continuing 100 years of representational art."

But 3,000 miles away, the Laguna Beach Art Association's (LBAA) modernists weren't quite as radical, staying more in the realm of semi-abstract, says Deborah Solon, co-curator of "Art Colony: The Laguna Beach Art Association, 1918-1935." The exhibition is the centerpiece of Laguna Art Museum's (LAM) celebration of its roots, as well as the century mark of LBAA's prolific and talented membership. Though focusing on its first 28 years, the association persevered through the Great Depression and World War II, not morphing into the museum until 1972.

Gone are LAM's white walls. Solon and co-curator Janet Blake cover the galleries in maroon, green and goldenrod, paying homage to the association's early exhibition spaces while showcasing the paintings to perfection. A two-color wainscoting effect transforms the museum's big Steele gallery, which, starting in 1929, was LBAA's first permanent home, thanks to founder Anna Hills' fundraising prowess. The curators' light touch provides biography, history and context without eclipsing the power of the paintings, which go way beyond seascapes.

While an entire room is devoted to Laguna-based modernists, their works appear throughout. Standouts include Mabel Alvarez, one of the youngest founders, Clarence Hinkle, who gets my imaginary awards for most abstract and thickest paint application, Millard Sheets, whose undulating landscapes hint at American art's future; and Joseph Kleitsch, an early artivist whose paintings convey what it was like to be a local.

Alvarez was born in Hawaii, where her physician father studied leprosy at an altogether different kind of colony. In the maroon gallery, *In the Garden* (circa 1922) draws a crowd in 2018. Attracted first by the subject's face, which glows like a plumeria backlit by the sun, the stylish woman with blunt-cut hair in the scooped neck of a flapper's corset-free shift dress has a floral pattern behind her that registers as wallpaper. Rising up and over her head is a strong branch festooned with blossoms in fuchsia, violet, white and yellow that just couldn't be blooming there. The flowers continue underneath the frame, leaving abstract shapes behind.

What at first appeared flat becomes lush and dense; interior and exterior mesh, then switch places. Alvarez plays with dimension via masterful subtlety. Even before showing in LBAA's first exhibit in July 1918, the Los Angeles Museum (now the Los Angeles County Museum of Art) exhibited her work, 24 years later giving her a solo show. Alvarez lived to age 93, painting well into her 80s.

Hinkle gets miles of shoreline, with cottages, coves, sand, cliffs, boats and beachgoers on his small paintings that are the most abstract of the show. The heavy paint and blurry edges somehow evoke great detail, while pointy applications jut toward you like a lunar surface. *The Pier at Laguna, Pier Evening* (circa 1924) takes advantage of dusk to eschew representation even further, yet it still captures water's movement and uncanny light.

Sheets, Hinkle's student, brings mostly darkness to the astounding *Abandoned* (1933). The bendings and twistings of land, burnt trees and a tilting windmill hint at Abstract Expressionism still-to-come. Gray sky and three white horses startle against the shadowy blacks and browns of a Chino Hills farm, deserted to make way for the Prado Dam.

"In 1924," the curators note about Hungarian-born Kleitsch, who got to town in 1920, "he told a newspaper reporter that developers would soon change the fabric of the town and that he had therefore made a conscious decision to document the community in his work." Quite the soothsayer, he'd be gob-smacked to see all the landslide-causing McMansions everywhere. His *Laguna Road*, now owned by the city, and *The Old Post Office* capture a slice of Laguna when it was both country and beachy.

Arthur Rider's *House In Laguna Beach* (circa 1934) haunts me. Ramshackle even when it was painted, with laundry hanging on its lived-in porch, the scene reminds me of an old, witchy client from when I was a packer for a moving company, back before Patti Smith's *Horses* was released. The crone had probably lived in that Laguna treehouse of hers for 50 years, maybe she had even known LBAA's founding members. As the last of her things was loaded into the van, she approached me—the only female, but still a snotty teen—and said she wanted to see her belongings get weighed because she knew they'd walk horses onto those trucks to cheat the total. Horses? In a Laguna Niguel warehouse?

Now I'm the crone, wandering the exhibit and marveling that nothing looks old to me, neither the representational gems nor the ones championing modern art's first shockwaves. I wonder where the next great upheaval will occur. My gut tells me it won't manifest in the art world, though artists are already at work to bring it on.

LBLACK@OCWEEKLY.COM

"ART COLONY: LAGUNA BEACH ART ASSOCIATION, 1818-1935"
at Laguna Art Museum, 307 Cliff Dr., Laguna Beach, lagunaartmuseum.org. Fri.-Tues., 11 a.m.-5 p.m.; Thurs., 11 a.m.-9 p.m. Through Jan. 13, 2019. $5-$7.

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